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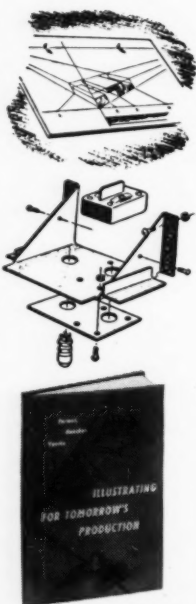
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NOVEMBER, 1950

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Palette

NOTES

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BY MICHAEL M. ENGEL

THE HUMAN THERMOMETER: Mme Jaubert writes in her diaries, that Delacroix had a set of mufflers, and waistcoats numbered to correspond to the varying changes of temperature in Paris.

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Indian painting techniques

ARTICLE BY

OTTO KARL BACH

Director, Denver Art Museum

IN THE so-called "native" or "primitive" arts, the artist is usually closely bound to the aesthetic traditions of his group or culture . . . and because of this, design is one of the chief means of identifying an object in terms of a group, place or time. A study of native arts design reveals the strange fact that the more completely the artist lives in and upon nature, the more abstract and the less naturalistic is his design. A man who lives in the heart of a jungle has little incentive or need to paint trees for he is completely surrounded by the real thing. In the profusion of the jungle, he feels a great need and lack of man-made order and so he paints or carves in a simple abstract, geometrical style. It is the nature-starved, city-dwelling tourist who buys or makes dead representational pictures of the forests or mountains painted on slabs of bark. The Indians, on the other hand, who have lived in the open for centuries, have chiefly concerned themselves with highly stylized representations of gods and totemic beasts. Many groups of native artists regard design forms as commodities—buying design ideas from a neighboring tribe, using them for awhile, and selling them to another tribe. This is common trade practice. Frequently the traditional designs of an area are supplanted by new forms which arise through new contacts. For example, the Great Lakes and Northeastern Seaboard Indian design was suddenly and completely changed in the late 18th century when Indians were greatly impressed by



WAR PARTY:

Painted on buffalo robe

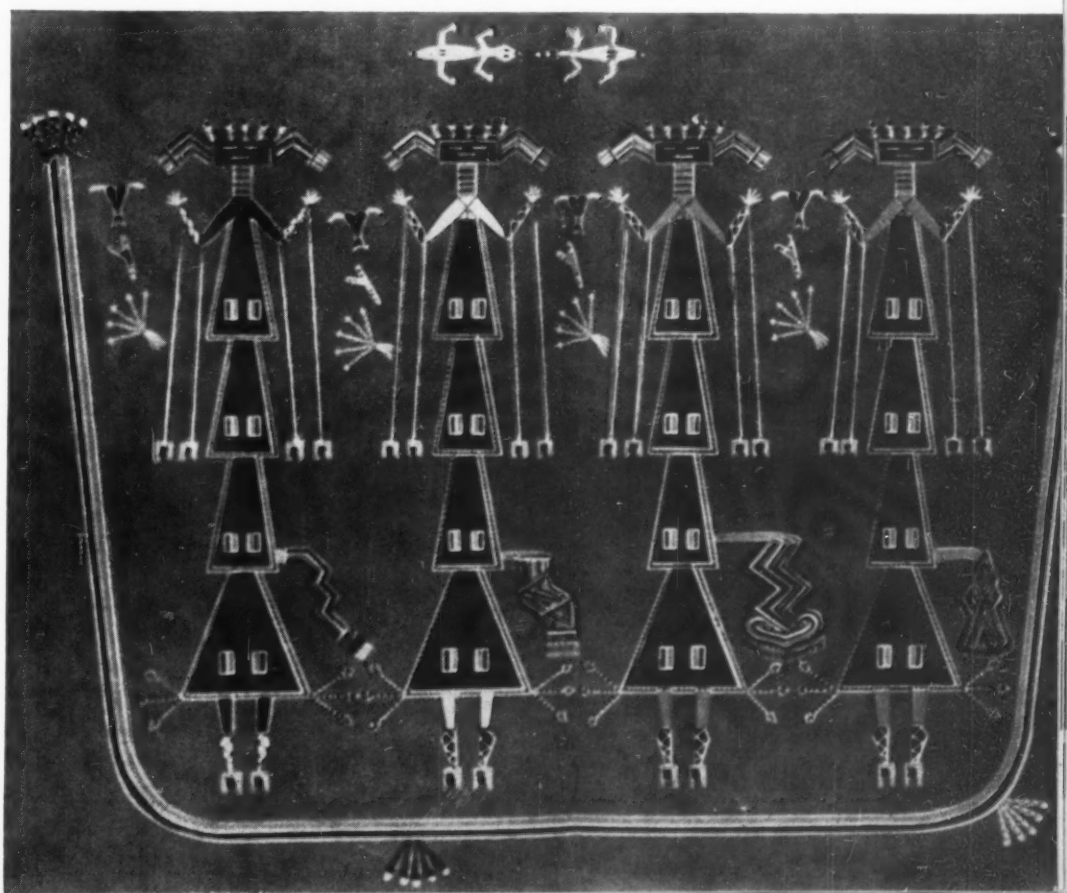
the gay, rococo embroideries and brocades worn by the French colonials in Canada. From that time on, Indian design in these areas has been characterized by two variations of the European floral patterns.

In North American Indian art, there are six major design styles in general use. Each of these has its own sphere of influence and the following illustrations and text may serve to present each of these in simplified form.

NORTHWEST COAST (Alaska and British Columbia): The designs in this region are conventionalized representations of human and animal forms characterized by curved lines and closed shapes. These appear in monumental sculpture, slate figurines, horn carvings and wool
(Please turn to page 18)

NAVAHO SAND PAINTING

These designs are made by controlling the flow and placement of the colored powder as it trickles through the artist's thumb and forefinger. These sand paintings are made for healing ceremonies. The illness of the sick person goes into the painting, so it must be destroyed the same day it is made. The illustration shown is a reproduction of a large Navaho sand painting which designates four rain maidens standing in a rainbow. Not much is known about the history or development of these paintings, for until about 1880 no white men were permitted to see them. Navaho, Apache and Pueblo Indians are the only tribes which now practice this art.



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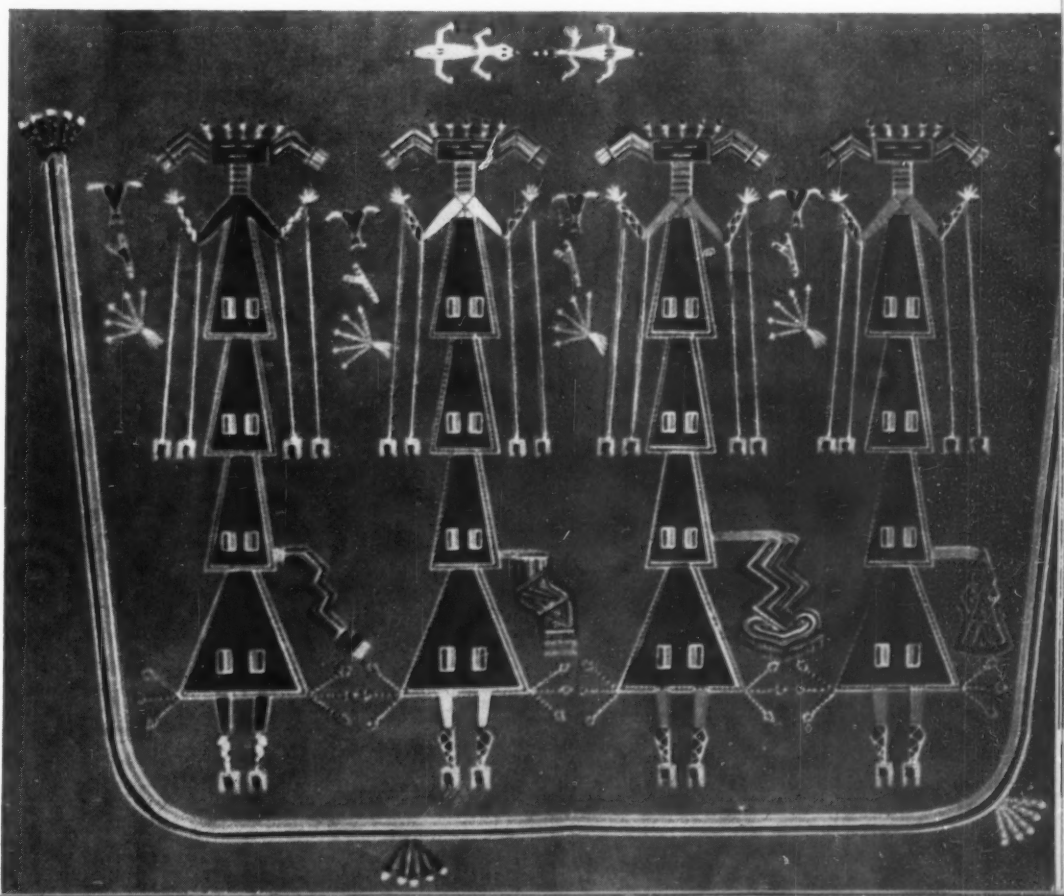
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as reported by

ALLEN JAMES

GOYA: DUCHESS OF ALBA
Goya, possibly the greatest of all Spanish artists, painted the Duchess a number of times, while attached to the Court. On one such occasion he painted the fair lady "au naturelle," but, as historic rumor puts it: "Upon perceiving the wrath of the Duke, Goya closeted himself and quickly produced another version of the painting, exact in every detail except one." That one was the addition of clothing.



THE current exhibition at the Columbus Gallery of Fine Arts, Columbus, Ohio, celebrates their twentieth anniversary in terms of paintings valued at over two million dollars. Donor, Mrs. Earle C. Derby, has given Central Ohio the most comprehensive exhibit in the history of the midwest, thus affording the many school children and art students of the Buckeye State a firsthand examination of the work of masters from the 15th to the 19th Century. Countries represented include the flower of painting in Italy, France, Germany, England, Spain, the Netherlands and the United States. Selected glimpses of the show, reproduced on these pages, are all prime antagonists of the "status quo". Here are the men whose talented brushes
(Please turn to page 20)

VAN GOGH:

PARK AT HOSPITAL ST. REMY

Netherlander Vincent Van Gogh lived a short, stormy life. His impressionist work is characterized by flaming color and viciously bold strokes. He once cut off his ear and mailed it to a lady who had spurned him. He was committed to the insane asylum at St. Remy, where he painted the work shown at left from his window. In his thirty-seventh year he committed suicide, but his work is destined for immortality.



TURNER:

VIEW OF VENICE

J. M. W. Turner, English genius of the mid-Nineteenth Century, was influenced by the earlier work of Claude Lorrain. He first exhibited at the age of fifteen. His dress was slovenly, his habits eccentric and he feared people. This unusual man is noted for his exquisite sense of coloring and mood. His sunsets are the finest ever painted. Because the bulk of his work was willed to the National Gallery in London, few of his originals have been seen by people in this country.



CLAUDE LORRAIN:

SUNSET AND SHIPS

It is a long step from pastry cook to painting master, but Claude Gellée made the jump nicely. Adopting the surname of his native Duchy, Claude became one of France's outstanding landscape artists. He spent most of his career in Rome, invariably painting scenes such as that seen to the right. He brought dignity and classic beauty to French painting.



CEZANNE:

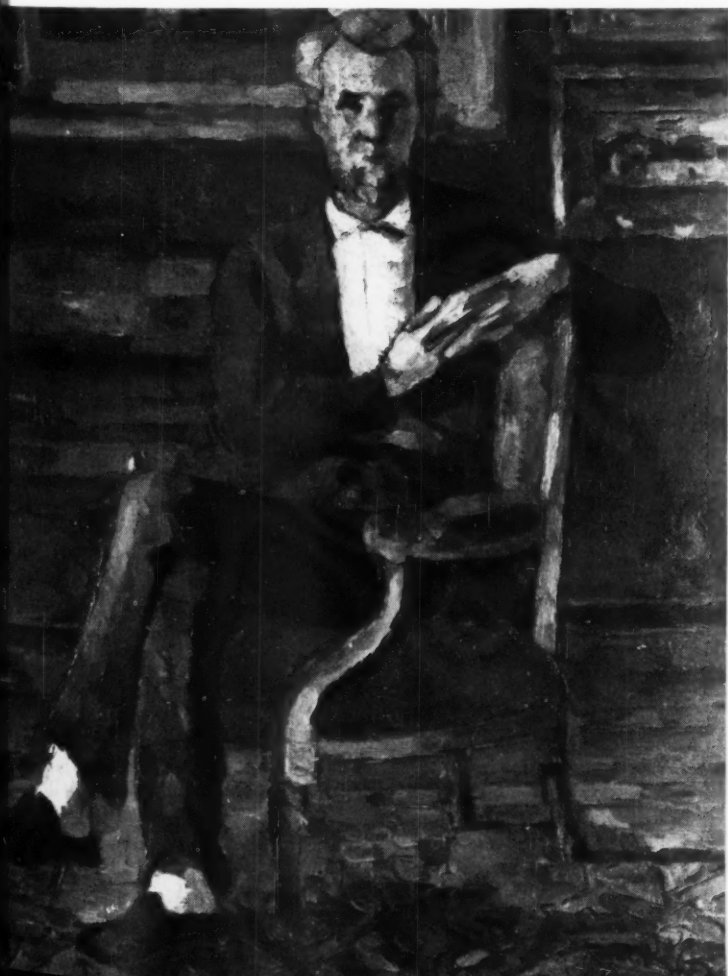
PORTRAIT OF VICTOR CHACQUET

Cezanne should have become a banker like his father, but pigment fascinated him. The champion of Nineteenth Century Impressionism, Cezanne is considered to be the father of modern art. His portraits and still lifes breathe reality without following every delineation of nature.

RENOIR:

GIRL WITH THE GOLDEN HAIR

Pierre August Renoir, whose lush nudes and rich palette have won for him renown, started out by decorating ladies' fans. Although an Impressionist, his work carries a fragile loveliness bordering on the romantic. In his last years he was so crippled by arthritis that his brush had to be strapped to his wrist, but he painted until the end, which came in 1919, his seventy-eighth year.





Take an old picture frame, paint it freshly as described in this article, and you have a shadow box.

Peter Hunt's

PAINTING MAGIC

JUNK TURNS INTO EYE-CATCHING, USEFUL OBJECTS WHEN THIS PYGMALION OF THE PAINT POT TURNS ON HIS "TRANSFORMAGIC"

THE delightful work of Peter Hunt has enchanted hobbyists and decorators the world over for many years. Hunt is probably the foremost exponent of a suave field of sophistication gently masquerading behind an appearance of primitive simplicity. To this man, the despairing homemaker and budget-minded hobbyist owes a distinct debt, for, by following his easy-to-do style notes, anyone can turn attic junk and damaged objects into things of beauty. DESIGN is pleased to present on the following pages a comprehensive cross-section of Peter Hunt's newly developed "Transformagic."

Peter Hunt created the handsomely decorated desk shown on this issue's front cover with the use of E. I. Dupont's Duco paints. For ease of application, this enamel based pigment cannot be matched. In the event of errors, erasures are possible with prompt use of turpentine. When dry, the paint will not chip and lasts a lifetime.

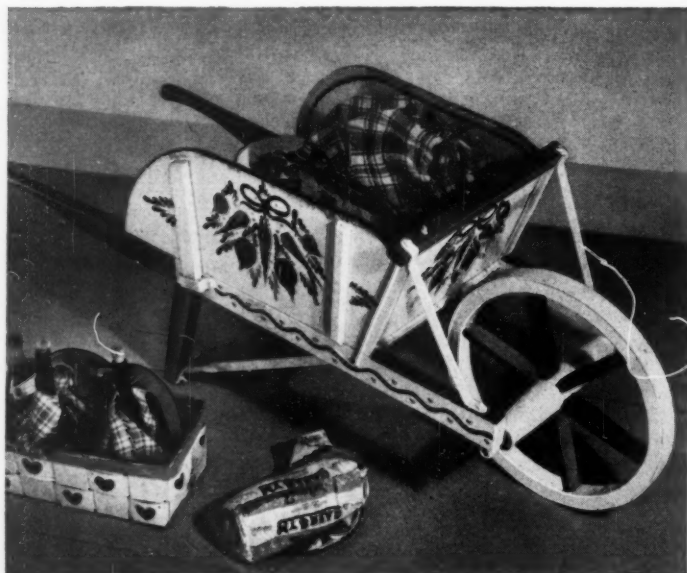
As Hunt explains it, "Transformagic is simply the art of making old things new." If your attic or basement is cluttered with worn-out furniture, old lamps, battered picture frames and scratched or chipped bric-a-brac, you need not throw up your hands in despair. You are actually a fortunate individual, for you possess the basic material that will afford you many hours of fascinating hobbycraft. And each object that is completed will grace your home with personalized distinction. Let's roll up our sleeves and see what we can do by following Hunt's advice. Now—Peter Hunt talking . . .

ABOUT BASIC DESIGNS

If you are one of those folks who like to say: "Why, I can't even draw a straight line!"—well, *make a crooked line!* A crooked line is much more interesting and makes a far better border design. You can create a serpentine line by joining together short, curved strokes, and similar straight, zig-zag, strokes will make gently angular bordering.

Let's try an experiment on a piece of paper. Draw the above mentioned borders. Now—paint little hearts above and below the curved line, or place plump little dots in between the valleys of the straight-angled strokes. There's your choice of the two basic borders. For variety, you simply change the hearts to something else that is easy to repeat—pine trees, birds, leaves. The possibilities are endless!

For your choice of colors, I suggest bright, fresh hues against crisp white or soft, pastel backgrounds. Let's carry the little experiment a step farther and actually paint the border designs. You will need a number of jars or cans of Duco. For example, a good kit of basic colors for home use or classroom projects would be Duco *Bermuda Blue Enamel, White, Chinese Red, Primrose Yellow* and *Hunter Green*. With these four basic colors you can make varying hues by the addition of the White. You can make as many as four distinct tints of each color. You will need clean brushes of any standard variety suitable for enamel paint, a bottle of turpentine, some rags, and plenty of newspapers to spread on the workshop floor. That's all though, unless you



Not even Mike O'Leary's wheelbarrow can escape those who use imagination. With a little paint, this old barrow was raised to new heights of respectability. It's a novel means of transporting almost anything around the garden, or could be used as a portable flower-box.

wish to obtain special effects. You can see, however, that it is possible to recreate a battered wheelbarrow (as shown in the accompanying illustration) into a beautiful, highly decorative plaything for just a few cents in paint! With Christmas almost upon us, what better gift can you give *than one you have fashioned yourself?*

HOW TO START A TRANSFORMATION

On your first transformation, it may be helpful to sketch in the decoration roughly with pencil before you apply the colors. Notice that we said *roughly*. Use these pencil lines to locate the position and size of the various designs, but don't draw each primary design in detail. Some beginners have made this mistake and found that, when they painted on the color, they could not help following the pencil lines in a slavish manner. These designs never seem to capture the freshness and simplicity you are trying for.

APPLY ONE COLOR AT A TIME

Work with one color at a time. This means that you will *not* complete one primary design (a bunch of grapes, etc.) and then go on to the next. Rather, *first decide which color you want for parts of each primary design and then paint those spots of that color only*. The same on the next color, until all four colors have been applied. With this technique you will be able to paint on top of other colors, thus developing gradually the primary designs that form the all-over decoration. Your colors will remain bright and your design clean-cut. Each color should be allowed to dry until it is tacky before applying the next color.

We are now ready to begin the actual work on the selected object. First, examine your raw material. Is the wood unpainted? If so, here are the steps to prepare it for painting:

1. Sand wood, using No. 1/2 or No. 1/0 sandpaper. Then wipe off the sand dust.

2. On the clean surface, brush one coat of Duco Undercoat. Allow Undercoat to dry overnight and then sand with No. 4/0 sandpaper. Remove dust from the sanding operation with a cloth dampened with clean turpentine.

3. Apply the enamel.

IF OBJECT ALREADY HAS PAINT ON IT

If the object is already painted and in good condition, you can paint directly over it. If it is slightly scratched you may put undercoating on before painting, to fill the cracks. Be sure to remove all dirt or grease with turpentine. Clean with dry cloth immediately. If the surface proves stubborn, keep using turpentine or mineral spirits, as the fault may lie with unsuspected furniture wax. Then:

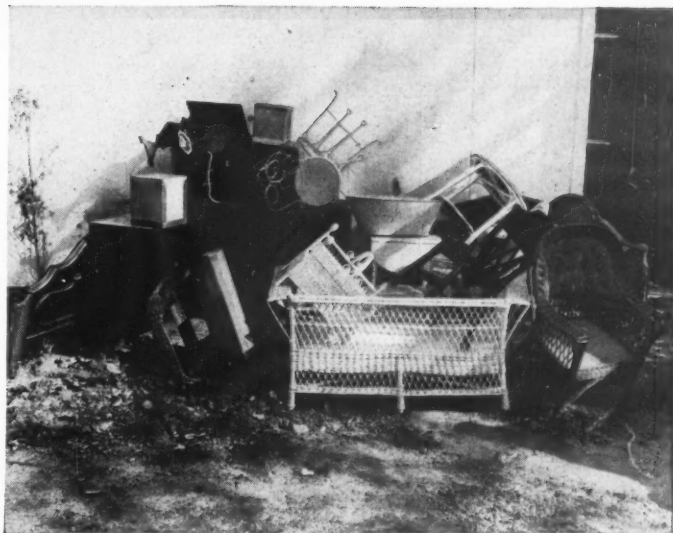
1. Sand surface lightly with No. 2/0 or 3/0 to provide good tooth.
2. Apply the paint.

IF FINISH IS IN BAD CONDITION

As it is a waste of time to apply fresh enamel over an old finish in poor condition, you had best try to sand away the old paint. Also apply sandpaper if the object has been subject to "*cracking*", (a network of fine splits) cracking or scaling. A paint scraper will do nicely, if you have extensive areas to remove. But be careful not to gouge.

HIGH GLOSS OR SEMI-GLOSS

Use high gloss finish for sparsely decorated areas with large portions in solid background color. In painting new wood, be certain to undercoat it first. The same is true when working with light color over an area that was originally dark.



The raw material . . . assorted junk.

If you prefer a satin-like, semi-gloss paint, mix some Duco undercoat with high gloss enamel. Undercoat comes in white color only, so this will invariably lighten your hue.

SELECTING OVERALL DECORATIONS

Your decorating must follow the style you have chosen as an overall theme. If it is to be Pennsylvania Dutch, do not allow modern aberrations to creep in. If it is European,

remember to eliminate any American idiom in paint. Good basic decorations for almost any type of furniture, box, desk, etc. may stem from the vegetable kingdom, from simple, stylized humans in peasant dress, from childlike animals and flowers or hearts. Whatever you choose, however, be sure it fits into the surrounding area. Vegetables are not appropriate in a den. Your sketch should be simple enough to permit its repeating without the necessity of stencils. If you simply cannot repeat, then make a stencil. After all, few rules apply when you're making something yourself.

Don't handicap yourself by worrying about proportion. You are creating a form of "folk art",
please turn page



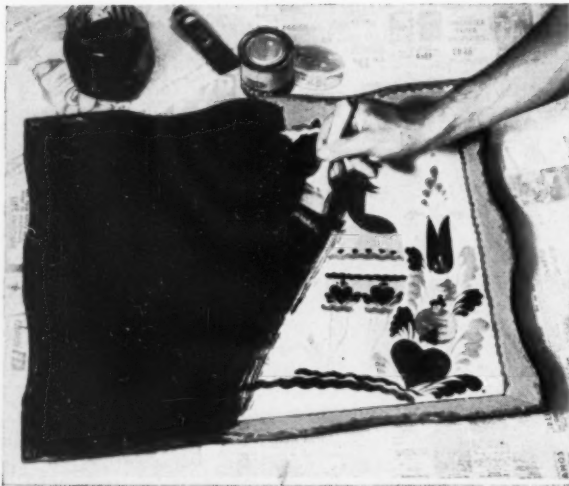
Jugs and Coffee Pots . . .

MEET THE AUTHOR

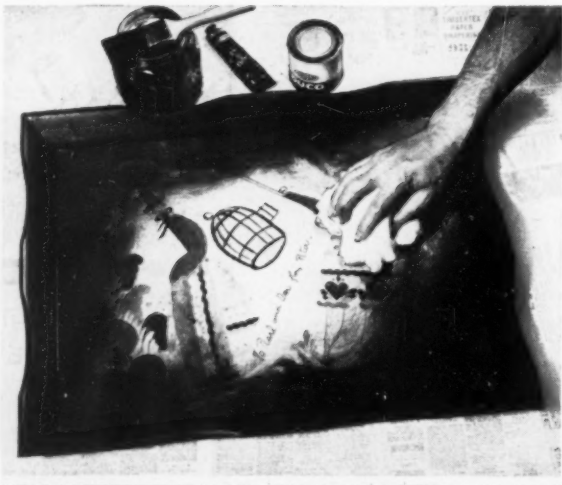
Peter Hunt is an inveterate antique auction hunter, attic investigator and habitue of second hand furniture stores in his native Provincetown, Massachusetts. From discarded bits of flotsam, it is his especial delight (and profitable vocation) to produce useful, appealing decor and furnishings.



4 STEPS IN THE PETER HUNT TECHNIQUE



Apply the glaze generously in a full coat over the entire area. On large pieces, antique one section at a time before going on to the next.



Wipe off with a circular motion starting from the center. Use a lint-free rag, removing most of the glaze from the center to form a "bright spot."



Blend from the center toward the edges. Around the edges, the glaze should be the heaviest. Use a patting motion to blend or wipe very lightly.

Complete blending by pouncing lightly with a clean, dry brush. If you want highlights along edges, wipe with a cloth dampened with turpentine.



so take liberties. In fact, it is wise NOT to have your basic design forms the same size. Disregard the rulebook—it will impart quaintness and humor to the results.

TIPS ON WORKING

Work large. Small motifs cannot be seen to advantage and look tight. As in all good art, examine the over-all area before you begin. It's a good idea to make a few sketches of the given space to see that your painting will balance harmoniously. Don't let your work become "lost" simply because you didn't realize you had so much (or so little) area to contend with. The background should remain *just that*. The designs are to be predominant.

GETTING AN ANTIQUE EFFECT

If you want your work to look aged, the technique is as follows:

When you are sure the background enamel or the decoration has dried completely hard, apply liquid glaze generously with a paint brush. On small objects, apply the glaze over the entire surface. On larger objects, glaze and complete one section at a time.

On flat surfaces, the glaze should be wiped away with a circular motion of a cloth. Start at the middle and work toward the edges. The center of the panel should be the lightest with the color gradually darkening toward the edges. This graduated blending from light to dark is completed by patting with clean cheesecloth followed by blending with a dry brush. This final blending should also be done from the center toward the edges.

For carved surfaces, such as picture frames, proceed just as you would for flat surfaces. A dry brush will absorb puddles quickly. The raised areas of the carving should be "highlighted" by wiping off most of the glaze, allowing the background to show through. Turpentine on the cloth will help removal. To slow down the drying time of the glaze (which will give you additional time for blending), add a few drops of linseed oil to the recipe.

With the Christmas season and other holiday events invariably upon us before we quite realize it, it's a wonderful idea to spend your spare moments creating personalized gifts through the simple medium of *Transformagic*. •

Peter Hunt

Peter Hunt has published a special booklet on "Transformagic" which may be obtained for 25c through your local paint dealer. If he is out of copies, write directly to:

Finishes Division, E. I. DuPont de Nemours & Co., Wilmington 98, Delaware.

You will find this beautiful booklet a handsome addition to your workshop library, for it contains many full color illustrations and the working procedures for scores of Transformagic creations.

—Editor



Original sketch by Alexander Trauner for "Les Enfants du Paradis"

Special Section:

Designing for films

ON the following special four page section you will read material prepared by Edward Carrick, leading British authority on the art and design production of motion pictures. Mr. Carrick has just released a new edition of a most comprehensive book, "Designing for Films" (Studio Publications), upon which the article is largely based. The editors of DESIGN have selected highlights that will be of most interest to our readers.

The field of film design is an always-expanding one, offering excellent rewards to skillful people who possess the twin qualities of adaptability and imagination. It is not a field into which one may intrude unprepared. The film studios of Mr. Carrick's native England and our own in Hollywood form an industry that is ranked among the first five in world-wide production. From its inception some forty years ago, the motion picture has emerged as a highly specialized field employing literally thousands of skilled and semi-skilled personnel. At the top of the technical heap is the art director, the individual responsible for creating the illusion of reality. It is this individual and his associates that Mr. Carrick discusses in the material on the following pages.

The Editor

designing for

EDWARD A

Material by courtesy of Studio P



PANIQUE: A sketch of French cinema, executed by Serge Pimenoff. It is from roughs like this one that the art director eventually distills the essence of the final set built.

THERE have been three main schools of set designers, and in England today there are adherents to all of them.

First comes the American, or Spectacular school, derived from Italy before the first World War, in which everything is sacrificed to splendour and showmanship and even simple cottage interiors are decorated or dramatized so as to make the people who sit and watch in the picture 'palaces' forget the realities of life. As one writer put it, 'Excess has become the tradition of the American film.'

Secondly, the German, or Imaginative school, the result of the first World War; this is preoccupied with the psychological approach to the drama. It came into being following Wein and Reiman's experiments in *The Cabinet of Dr. Caligari* and had a revolutionary effect on design, for although a poor film, it showed how the background and photography could achieve greater power of suggestion through a quite unrealistic approach.

The third school, which is fairly young, is the Realist; although this originated with the early westerns it was not recognized until later when it was adopted by the Russians for propaganda films. It has been stimulated in England by the growth of documentary films during the second World War; while in France, the only country where it is successful, it has been the unconscious product of a natural appreciation of everyday things in the ordinary lives of the people rather than a studied simplicity as in England.

The original art directors of the Imaginative school were mostly painters before they came into films, while those of the Realistic school were mostly architects or students of sociology who could not visualize what was not practical or visible.

The Spectacular school belongs to the 'old school' of pageantry whose votaries can be found in all countries of

the world where tradition has impressed the belief that the display of wealth makes 'the people' feel happier.

The illustrator's approach to a film script is one that is rapidly developing in America, so that while a designer makes drawings for the key sets and situations, the rest are often developed by a sketch artist who makes what are called 'continuity sketches' that illustrate nearly every camera set-up throughout the film. On a film like *Our Town* we are told that altogether no less than 1,200 sketches were made.

Later on, when there is a greater appreciation of the film-as a new medium, divorced entirely from the traditions of the theatre, set sketches will die out and be superseded by properly lighted models around which the miniature viewfinder can move—and the designer will concentrate on creating mood by illustrating the script.

WHAT IS MOTION PICTURE DESIGN?

A design for motion pictures should always be the background to an emotion. I think it was Griffith who pointed out that movies were made emotion by emotion, not picture by picture. It is the mental state of the characters that interests the audience, and your background can help his.

Remember that the most important thing about the composition of a set is the source of light; without light the surroundings would be invisible. It is *how* the light arrives that is so important to the emotional content of the scene. It may come in hot beams through the shuttered windows; it may come as a soft glow from a dying fire, a streak from a lantern; it may be dull and forlorn through distant bars or burning hot in a courtyard; reflected on to a ceiling from the rippling water outside or dancing on the wall from flames in a fire. The various kinds of light are unending as the expressions of the emotions in the eye, and it should be the main interest of the designer to collect evidence of this for the future.

COORDINATING SKETCH AND CAMERA

It is the quality of camera movement that makes designing for the films so very different from designing for the theatre. In the theatre everything is visualized from one set angle and nothing in detail. The finest artists in the theatre are the impressionists; theatrical properties that get across the footlights as 'magnificent', when viewed at close quarters seem coarse and unconvincing.

The camera in its travels across a set requires a back-

motion picture

ARRICK

No Publishers of "Designing for Films"

ground that only rivets interest at certain points. These points should stand up to detailed investigation by the camera in close-ups, where the composition of details is just as important as in general view or long shots.

It is mobility of the camera in and around, even through, objects and the ability to view a thing from a great distance and then to pry into its innermost recesses that gives to the spectator that magic feeling of being in an invisible cloak, so that he can follow the characters around to one thing and, while listening, he can inquire into some other relevant object in the greatest of detail.

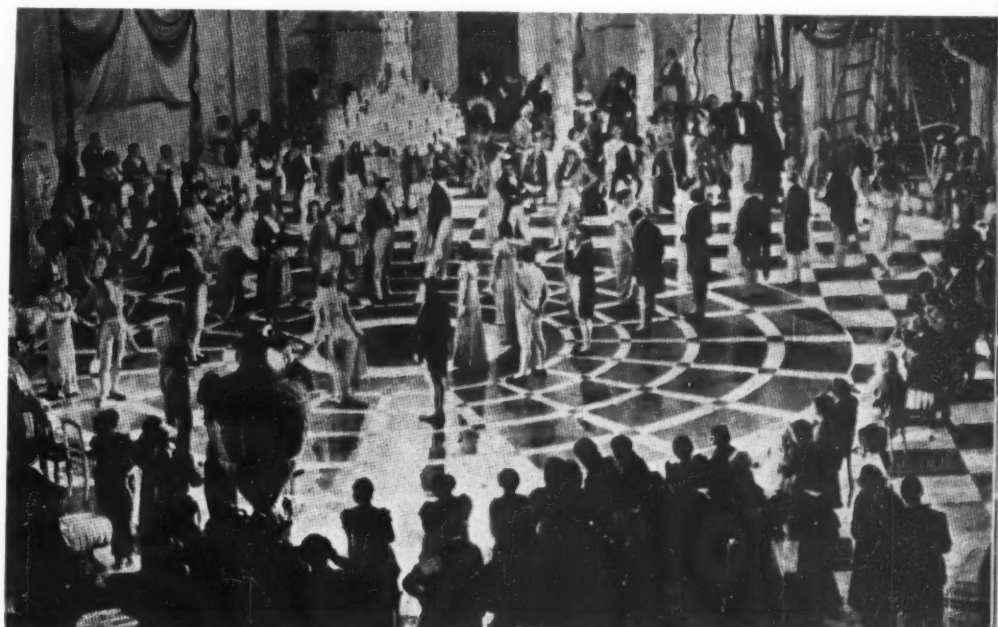
Of course without the co-operation of the cameraman the most perfectly thought-out set can be rendered insipid or grotesque by bad lighting, and as so many cameramen have never studied art and know little or nothing of sciagraphy and the subtler emotions of light and shade, the filmgoer more often than not is deprived of seeing what was originally designed.

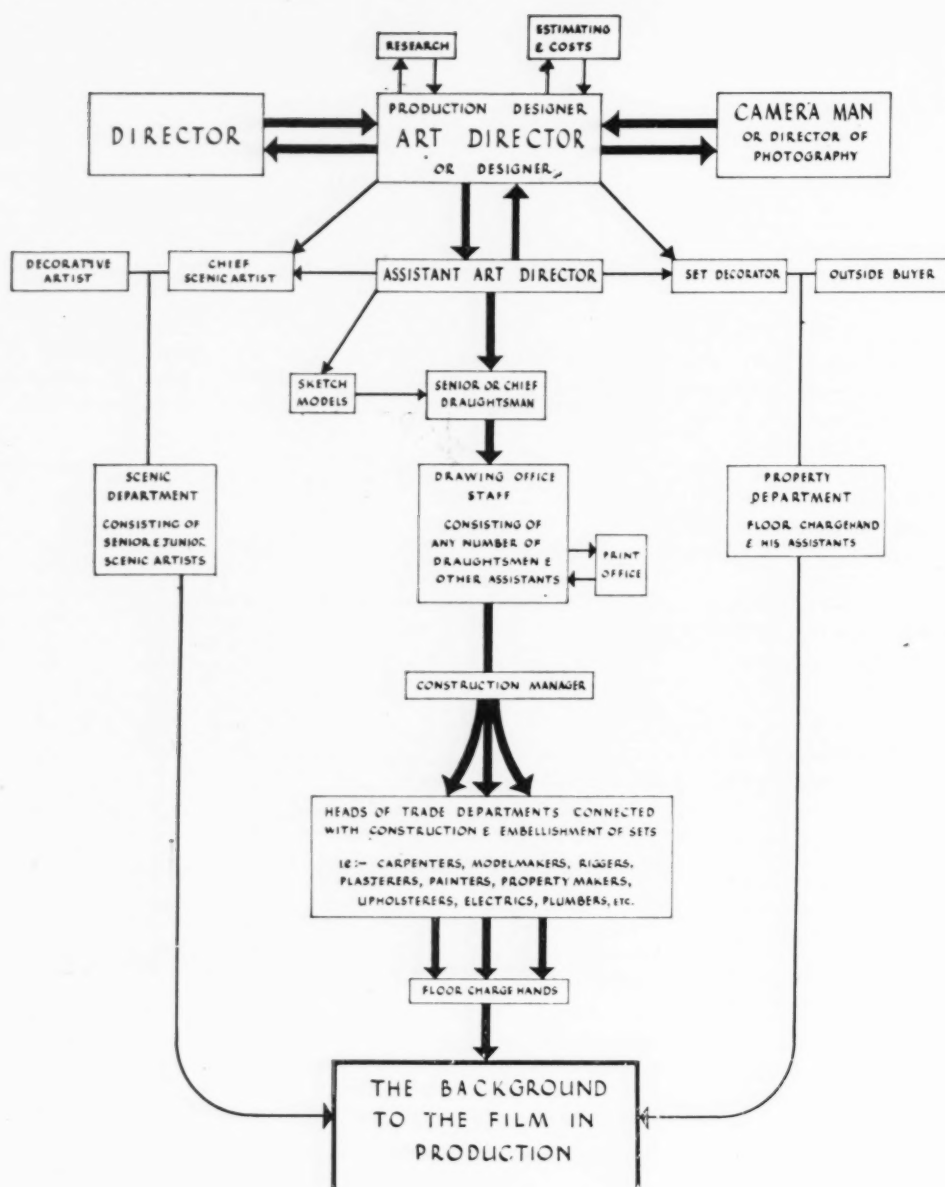
Today sets are built to satisfy the whims of realists. They are lit with the 'loud pedal down' the whole time; the picture frame is filled with irrelevant matter, and again the audience is robbed of the joy of using its imagination. It is strange how even some of our best cameramen cannot understand simplicity in composition—to them simplicity is just *emptiness*; a bareness which has to be filled up with phoney shadows or a piece of furniture or a foreground tree.



PASSAGE OF TIME: The two sketches above were developed by Gillingwater, the R.K.O. sketch artist and were to denote the passing of years relative to the same street corner. Top sketch indicates to set designer the appearance in 1890; bottom sketch shows same location as it appears today. An important point is to utilize as much of original set as possible, thus retaining atmosphere of earlier scene and cutting costs.

BALLROOM SCENE: The script called for a lavish ballroom, and the schedule called for an eight hour deadline to create the floor. Marble work would be prohibitive in cost and would require days to lay, an impractical arrangement. Instead, the painter staff of the B.I.P. Studios in England used hessian, laid, papered and painted to simulate marble. This is known as a "paper floor".





CHAIN OF COMMAND: The planning and execution of a well integrated motion picture has, as its main-spring, the art director, who works in close association with the director and the cameraman. The good art director is one capable of turning the initial, two-dimensional sketches into a three dimensional set, without losing any of its quality in the process. Today's modern motion picture is a far cry from the flickers of the early 1920's, when the art director and designer, sketch artist, carpenter and prop man were one and the same. He now has a veritable army of associates, whose functions are shown on the chart to left. You do not become an art director overnight, but must work your way up the ladder, starting with the job of junior draughtsman (usually hired from the ranks of young art school graduates.) Their primary duties are to letter and render full-size sketches from photographs. From this rigid, mechanical work, one gradually assumes responsibilities on a more imaginative plane.

"WHO" DOES "WHAT" AT A STUDIO

In order that you shall have an idea of the composition of a modern Art Department in a large studio I give you here a list of the personnel, together with notes on some of the qualifications and their responsibilities.

First come the junior draughtsmen. (They are best recruited from architectural schools or art schools where technique is taught before aesthetics.) They should be adept at making good measured drawings from buildings, they should be good letterers, and should be good at full-sizing from photographs. They should be capable of making rough cardboard or plasticine models of sets. While in the capacity of second draughtsman one has *no responsibilities except to the chief draughtsman*, under whose direction one makes measured drawings.

A SENIOR OR FIRST DRAUGHTSMAN should be an experienced man, capable of undertaking every branch of draughtsmanship, from mechanical drawings to projecting perspectives from plans and elevations and pro-

jecting plans from perspective drawings (a requirement peculiar to film studios). He should have some knowledge of period architecture and interior decoration. He should have a thorough knowledge of the theory of construction. The *practical* knowledge of construction methods and the applied arts should make him more valuable as an assistant.

His chief responsibility is to see that careful, clear, practical and economical drawings are made for the construction staff.

AN ASSISTANT ART DIRECTOR should have all the qualifications of the first draughtsman plus the ability to take over a small production and make all the necessary designs for the sets in a film. He should be able to estimate the costs of sets and take the responsibility for the allocation of labour and overtime and the making of production schedules in collaboration with the production manager. He should know the trade union rules and rates of pay affecting all those craftsmen he deals with and should be up to date in his knowledge of the prices of the materials he is using. He should, after consultation with the art director, make the specifications that accompany the plans or drawings to each department. He should have knowledge

of the working of the Hall, Schufftan, Dunning, Earl and Split Matt processes and the building of false perspectives. He should have a certain knowledge of applied chemistry and pyrotechnics.

His chief responsibilities are to see that the department runs smoothly and work does not overlap, and to see that the different shops receive their drawings and information in correct rotation and in time for them to be carried out properly and to schedule. He is the designer's deputy.

THE DESIGNER, also known as production designer or ART DIRECTOR, should have the same knowledge as his assistants, i.e. assistant art director, scenic artist, and the outside buyer, but he should primarily be concerned with the designing of the sets and set-ups and with seeing that the right atmosphere or emotion is achieved through the backgrounds and dressings to help the writer with the composition of the script and the director with his interpretation of the script. He should be capable of estimating the cost in wages and materials of any work for which his department is responsible and should have a sound knowledge of the financial side of film making. He should have a thorough knowledge of colour values in photography, also of lighting technique. His knowledge of trickwork is one of his greatest technical assets. Engineering ability is a great asset, too, though not so essential. I think he should supervise the dressing of his own sets. Most art directors' training has at times included the study of acoustics, the history of costume, and the development of social history.

Having made a design, the next thing is to see that it is carried out. The test of a good art director lies in his ability to turn his two-dimensional sketch into a three dimensional set without losing any of its quality in the process.

The art director should spend as much of his spare time as he can going around and looking at the stock of the various furniture dealers and studying the collections in the curio and junk shops; if he has a good memory he is lucky; if not he should make little thumb-nail sketches and now and then take overall measurements, so that when he has

to design rooms that contain these things he will not put in rare examples that cannot be found and thus waste his outside buyer's time by insisting on having them; he will be able to indicate examples that he is sure of getting, thus satisfying himself by seeing what he has drawn actually appear on the set.

He is responsible to the director for sustaining the emotion of the picture in the background or surroundings and to the producer for the cost of his set and of his department.

A SET DRESSER should have had an art school training, should have a thorough knowledge of history and art, and should be recruited from the ranks of the sketch artists. He should collaborate with the art director in designing those sets that are reproductions rather than inventions. Under his guidance the property men work to reproduce the atmosphere of the drawing in the requirements of the action.

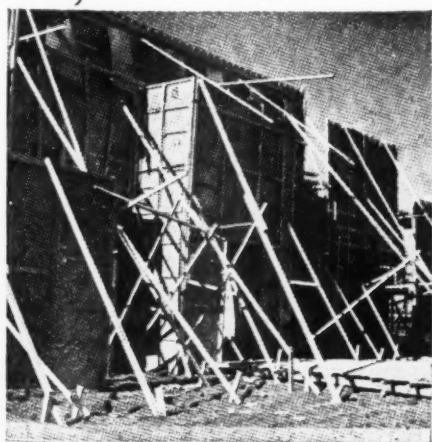
He is responsible for all properties actually used on the set and for the rearrangement of dressings to suit each camera set-up.

THE SKETCH ARTIST should be an illustrator with a very thorough knowledge of architecture, perspective, sciagraphy, and figure drawing. It is his job to supply an accurate picture of any set-up in the film, and this he does by making projections from the plans, bearing in mind the lens factor for each shot.

THE SCENIC ARTIST is attached to the art department, but does not work in it. His principal occupation should be the painting of realistic or abstract backgrounds and foregrounds in monochrome or in colours in order to add depth and beauty to a set. He must have knowledge of historical ornament and decoration. He should be an expert in linear, tonal and dimensional perspective and particularly of sciagraphy. He should be adept at all kinds of stencil work and an expert in the use of colours in all mediums.

He is responsible to the art director for all realistic or imaginative pictorial work required to decorate or create illusionary effects in the set and its surroundings.

(Please turn to page 22)



BUILT ON LOCATION: The walls of Jericho rise on the sands of the Sahara, just outside the authentic city of Cairo. At left we see the partially constructed set, built with the aid of native labor. Before this scene was created, the historic research department, the set designers, property department and art director spent many days in painstaking research. Set was constructed of plywood spattered with plaster (painted to simulate heavy mortar and stucco).

(Continued from page 7)

blankets.

CALIFORNIA: The triangle is the basic pattern of this area, whether it is amassed in interlocking geometric arrangements or fashioned into human and animal representations. Basketry is the chief art and almost all designing is limited to basket decoration.

SOUTHWEST (Arizona and New Mexico): The design of this region is predominately angular and takes the form of blocks, diamonds, triangles and stepped patterns. Scroll-like, curvilinear forms are also used. These are applied to weaving, jewelry, pottery and baskets.

PLAINS (from the Rockies to the Mississippi and Texas into Canada): The chief patterns of this area are triangles in repeating bands or spread-out combinations connected by thin bars. Beadwork is the chief form in which Plains triangular designs are found.

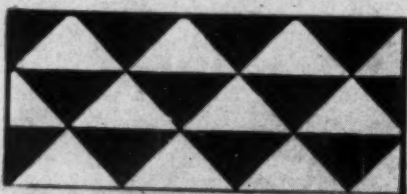
GREAT LAKES: The style of this region is characterized by semi-naturalistic representations of plants and

SIX TYPES OF DESIGN EMPLOYED BY INDIAN ARTISTS

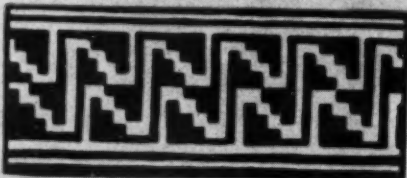
NORTHWEST COAST



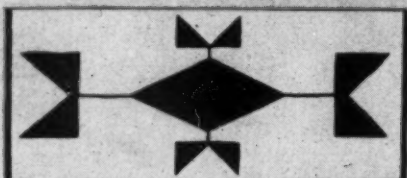
CALIFORNIA



SOUTHWEST



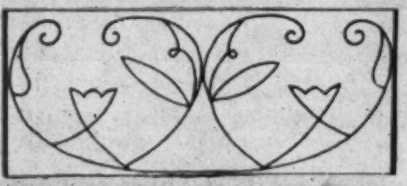
PLAINS



GREAT LAKES



NORTHEAST



Watercolor Painting By Awa Tsireh

flowers, probably derived from French floral designs. These are most frequently used in beadwork on cloth and as birchbark decorations.

NORTHEAST (New England and Southeast Canada): The design of this area is also derived from the French floral patterns. It is distinguished from the Great Lakes design by its thin, linear styles based on the double curve or incurving scrolls. These are used on birchbark and beadwork.

The painting of the American Indian generally follows the major styles of the area in which it is produced. As there are many differences in materials, techniques and functions of painting in the several areas, however, it may be well to state these:

NORTHWEST COAST (Alaska and British Columbia): Here, painting is largely on wood. Totem poles, masks and carved wood chests are decorated with black, red and blue-green colors. The carved, animal-faced design (see cut), may have black bands around the nose and the eyebrows may be solid black. The lips and eyelids are customarily banded in red and the pupils of the eye painted in solid blue-green. Aside from this form of applying paint to carving, the Northwest Coast people paint huge, flat designs in black and red wide outline form on the cedar plank walls of their houses. These designs are commonly totemic birds, fish, otter and stylized, semi-human faces. Usually the design is bilaterally symmetrical and is composed of a left profile and a right profile which, when placed next to one another, produce a single spread-out frontal effect. Similar designs are frequently painted on hide shirts. The paint is usually carbon black and iron oxide red held together by a salmon egg oil medium.

CALIFORNIA: There is almost no Indian painting practiced in this area outside of color applied sparingly to ceramic figures. Prior to 1890, sand paintings were made in this area but this art is no longer practiced and no traces of it remain.

SOUTHWEST PAINTING (Arizona and New Mexico): A profusion of painting is practiced in this area, consisting of fine painted pottery, painted *katchina* dolls, painted masks, murals, watercolors, etc. Of these, three types of painting are important. The first is a unique form of art, practiced by the Indians of the Southwest tribes, which we call sand painting. This inaccurate term applies to the art of making designs or pictures on a smooth sand

(Please turn to page 20)

It's never too early for CHRISTMAS

CRAFT-GIFTS YOU CAN MAKE WITH AN UNUSUAL, NEW PAINTING MEDIUM

By

VICTORIA BEDFORD MITCHELL

YOUR Christmas offering will be a cherished gift if you consider the individual's need or desire, when you make it.

Taste varies with the individual but if the student studies and applies the principles of design, he will improve the quality of his crafts. Cost is not a criterion of good taste. A well-designed inexpensive gift can be as beautiful as a high priced one. Think about both the structural and decorative phases of design. Make the article, if time permits, and take pride in good workmanship. When craft hours are limited, select simple, smart articles to enhance with a surface design.

Amazart, a new waterproof and long lasting paint, is a practical and versatile medium to choose; it can be applied on fabrics, wood, metal and other smooth surfaces. The tip of the tube is the tool which eliminates brushes as well as preparation and cleaning time. Hold the tube perpendicular to the surface and press downward on the tip. It is not necessary to squeeze the tube while working. Practice slow, even strokes.

FABRIC CRAFTS: With Christmas just around the corner, this is the time to start creating gifts. There are countless uses for hand-painted textiles. Create designs which are functional and appealing. When funds are small, use good sections of damaged sheets or clothing as your material.

Let the needs and interests of the individual be the stimulus. Perhaps our suggestions of big and little crafts will inspire you to start your gift-giving plan of action. When the object is ready for decorating, the few selected tubes of Amazart are all you need to complete the job. Forget about brushes—Amazart is its own tool.

LADIES CHOICE: blouses, aprons, belts, bags, scarfs, table linens, gloves, stocking and jewel cases, umbrellas, book-binding crafts.

SOMETHING FOR THE BOYS: sport shirts, monograms, chef's hats, barbeque aprons, laundry bags, travelling slippers, eyeglass cases, pouches.

FOR THE YOUNG FRY: clothing, stuffed toys, beanbags, smocks, costumes, doll wardrobes, pencil cases.

HOW TO DO IT

(1) Select fabrics with a smooth surface and, when necessary, wash the cloth to remove the sizing. Keep the cloth straight and pull it taut as you pin or thumbtack it to a board.

(2) Amazart motifs, sketched on tracing paper, can be
(Please turn to page 26)



ABOVE: Magazine racks and record albums make useful gifts. Small scraps make book-ends, and borders for shadow boxes or picture frames.

BELOW: Metal cans and objects become useful gifts when decorated.



\$2 million dollar EXHIBIT

(Continued from page 8)

helped push the barriers of ignorance and sterility in art far back, affording the Western World an opportunity to advance to new frontiers. The Columbus public schools and students at the Ohio State and Capital Universities are most fortunate to be within easy distance of the museum, for this is the first time so large a showing has been gathered under one roof.

In addition to the paintings reproduced in this issue of DESIGN the Columbus Gallery Show also features the following celebrated works:

VELASQUEZ: "Portrait of Mariana of Austria."

TINTORETTO: "The Finding of Moses."

JEAN CHARDIN: "The White Pot."

JOHN CONSTABLE: "View of Suffolk."

JEAN BAPTISTE COROT: "Dance of the Nymphs."

LUCAS CRANACH: "Christ Blessing Little Children."

HALAIRE GERMAINE DEGAS: "Danceuses."

EUGENE DELACROIX: "The Return of Columbus."

THOMAS GAINSBOROUGH: "Portrait of Young Girl."

FRANS HALS: "Burgher Michiel de Wael."

JEAN INGRES: "Raphael and La Formarina."

EDUARD MANET: "Scene in a Cafe."

CLAUDE MONET: "Garden at Giverny."

BARTHOLOME MURILLO: "Landscape at Midnight."

RAPHAEL: "St. Catherine of Alexandria."

REMBRANDT VAN RIJN: "Head of Christ."

PAUL PETER RUBENS: "Duke of Buckingham."

JOSHUA REYNOLDS: "Head of a Boy."

ALBERT PINKHAM RYDER: "Roadside Meeting."

JOHN SINGER SARGENT: "St. Martin's Rectory."

JAMES MCNEILL WHISTLER: "Mrs. Jarvis."

Space limits the listing of several other art treasures which are included in the exhibit. These include goblets, terra cotta figures, jewelry and silvercraft and candelabra.

The exhibition continues through November 5th, 1950. There is no admission charge and the hours are: 10 to 5 daily and Sundays; also 7 to 10 p.m. on Fridays. Schools throughout the midwest area are thus afforded one of the finest opportunities existant to see a magnificent exhibition. ●



CARAVAGGIO: "THE CHEATERS"

Fantastic was the life of Michaelangelo Merisi Da Caravaggio, who was born in 1560. He lived with thieves and cut-throats, he painted religious subjects as though they lived in the slums, he was kicked out of countless cities for his atrocious behavior, was shipwrecked and finally beaten to death by bandits. His work influenced great painters for centuries and "The Cheaters," shown here, has served as the model for many similar paintings by recognized "master painters."

indian ART

(Continued from page 18)

floor with colored powders. Red, yellow and white pigments are made by grinding colored sandstone, while black comes from ground charcoal. The so-called blue, which is also employed, is really a gray made by mixing charcoal with sandstone white. These colors all have ritualistic meanings. Sometimes as many as twelve artists work on the same design, directed by the medicine man who has memorized all of the sacred designs down to the smallest details.

An older form of painting in this area is the mural painting style of decoration for the adobe walls of *kivas* (semi-underground ceremonial chambers). Layer upon layer of these paintings have been found at Awatabi, Arizona, dating from the early Colombian period. The third type of painting in the Southwest is the Modern Indian watercolor. These paintings are now being made by contemporary Indians on commercial paper with commercial watercolor paints. The subjects of these paintings are generally Indian ceremonial dances. The figures are painted in a semi-realistic style. The illustration shown

is of the early watercolor type and was painted about 1920. There is no attempt to fill in a background. Today there is a tendency among Indian painters to work more in the style of white painters. Backgrounds are suggested and many of the subjects are animals rather than dancers. The Pueblo Indians are the foremost group of Modern Indian painters. They paint in a very detailed, delicate and colorful style.

PLAINS PAINTING (from the Rockies to the Mississippi River and Texas to Canada): Here the chief form of painting is practiced on animal hides. A common type consists of decorated *parfleches* (rawhide envelopes or flat carrying cases), rawhide cylindrical containers, knife sheaths or leather bags. All work of making and decorating these rawhide objects is done by women. The designs used are geometrical abstractions and the colors are mineral or vegetable derived pigments (red, blue, green, yellow, brown and black). Another type consists of decorated hide tepees, robes of shields which were made and decorated by men. The men painted rather realistic representations of cere-

(Continued on page 24)



FRENCH PROVINCIAL
Circa 1650-1900

CLASSROOM RESEARCH PROJECT:

making model furniture

By

DONNA M. STODDARD

Director of Art, Florida Southern College

STUDENTS can learn a great deal about the furniture design and styles of various ages, by the simple expedient of creating their own models! My own students at Florida Southern College recently undertook such a project, concentrating on small replicas of chairs. These models were authentic in every detail, and during the course of creating them, much research was inevitable, resulting in an overall appreciation and understanding of the times involved.

It is particularly important for those who are planning careers in Interior Decoration to be able to recognize the various styles of furnishing. Sheraton, Queen Anne, Hepplewhite—one must have more than a mere cursory knowledge of what these names mean if one is to be entrusted with the job of fashioning a livable interior for another individual's home or store. You must know just how far you can go in combining different styles, for some will blend comfortably with modern decor, where others would only fight against it, causing restless, disturbing lines.

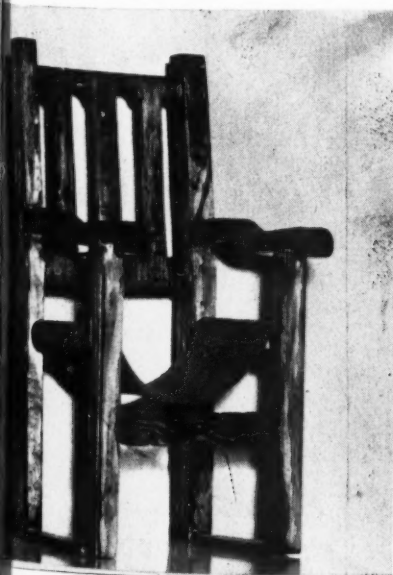
Much of our modern furniture has descended directly from past traditional styles. To this basic format, the craftsman of today can now add improvements and refinements aimed at producing additional comfort, utility and beauty.

(Please turn to page 22)

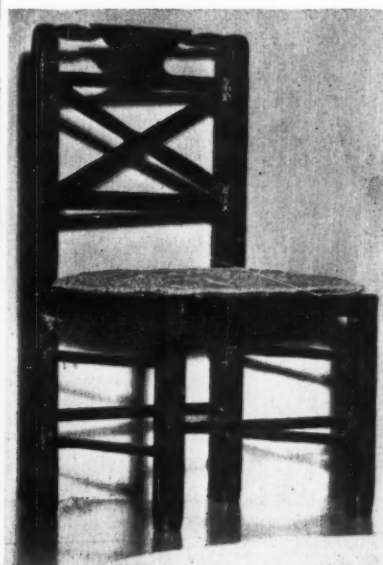


Students in Miss Stoddard's class did much research before the actual construction of the model chairs was begun.

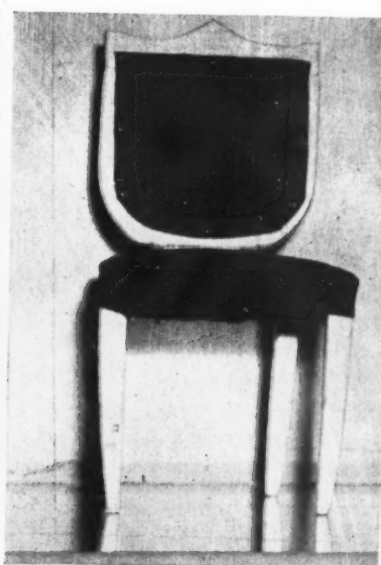
SPANISH RENAISSANCE
1500-1700



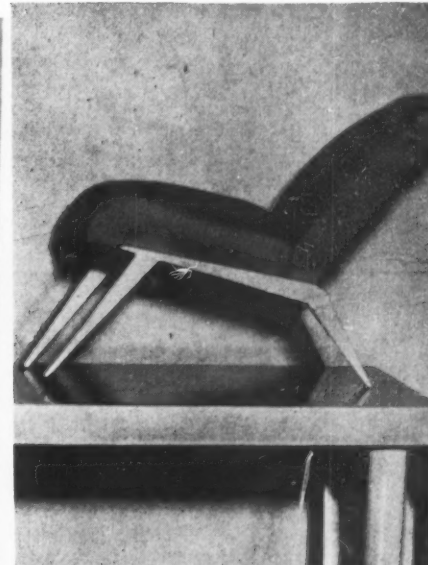
ADAMS
1769-1792



FEDERAL
1795-1830



CONTEMPORARY
1928-1950



Making MODEL FURNITURE:

(Continued from page 21)

The project for my own students called for them to construct miniature reproductions of the chairs we were studying in art history. It was my personal feeling that such an undertaking would add adrenalin to a subject that can easily become lethargic. Actual experience is the primary teacher. These young people worked with their hands as well as their minds; they handled tools and materials, applied lacquers and finishes.

Each student was assigned a specific period of decoration, one that was characterized by the work of a historically outstanding designer. The problem was to construct a small scale model, limited to a maximum height of fifteen inches. (This regulated the overall output, and later made it simpler to create an appealing exhibition of the work, which was later reproduced in the local newspaper, and now in DESIGN.)



The steps involved were as follows:

1. **RESEARCH:** This involved delving through books on furniture of the various periods, and consulting museum materials.
2. **THUMBNAIL SKETCHES:** Closeups of the decor and detail work were sketched and submitted for class inspection and discussion.
3. **FULL SCALE DRAWINGS:** These were in color and with notations on textures.

The master drawings made, the next step was, of course, to gather the proper materials and construct the model chairs. The materials used were: Hammers . . . saws . . . nails of varying sizes . . . pins . . . glue . . . household cement . . . sandpaper . . . steel wool . . . wire . . . pliers . . . bits of wood (pine and balsa are best because of their softness and ease of handling). Other necessary materials are: foam rubber chunks, kapok, cotton batting, stains, varnishes, shellac and fabric. This material is all available in local hardware stores, and with the assistance of interested upholstering shops.

Although faithful rendition was desirable, in some cases the textural effects were simulated with paint. Each project, however, was as close to the original as was possible with necessarily limited funds.

After the project was completed, it received city wide attention, and many people thronged the exhibition. In fact, a local furniture store was interested enough to show the entire collection in their front window.

The styles of the chairs varied, ranging from early Renaissance to contemporary functional. The project was fascinating from beginning to end and a similar undertaking should prove of value to other classes devoted to the fine arts and their commercial application. ●

Motion Picture DESIGN:

(Continued from page 17)

Let us proceed to a related subject on set construction, which will invariably come to the attention of any artist working his way along the chain of command toward an art directorship. That is the matter of technical know-how and trick effects. As in any business, money is a primary concern of the movie industry, and simulated effects can save much time and financial output. First, bear in mind that movies shot in black and white need not always utilize coloured sets and backgrounds. Shades of grey will suffice. However, a word of caution:

Unless a set is painted in colours to be photographed in colour, one is very often deluded into thinking that one has achieved a very successful scheme; but one is later disappointed to find that in tones of black and white these things look very dull. Therefore remember that textures, because of the play of light and shade upon their surfaces, give much better variation of tones than different shades of colour.

HOW CERTAIN EFFECTS ARE SIMULATED

Chunks of stone or concrete are best represented by blocks of compressed cork chips or formers of mesh wire covered with canvas, glue and sawdust. In one film on which I worked I had to build a small hamlet of fourteen houses, all of which were supposed to be built from rough-hewn stone. One of these buildings was a powder magazine which eventually caught fire and blew up, setting fire to the neighbouring thatched roofs, the beams of which collapsed, pushing down the walls. The thatched roofs were only 1 in. thick with straw and faked at the edges. The timbers in the roofs were all hinged and props supporting them were pulled away with wires at given signals. The walls were built as ordinary stone walls would be built, only from blocks of peat dipped in colour, with a very little plaster of Paris here and there to bond them together. When the powder magazine blew up, a 6 ft pile of peat placed over a biscuit-tin half filled with black-powder, and fired by electric detonators, flew into the air, the shock seeming to bring down the nearby buildings without causing any harm at all, but giving a very good impression of flying stones.

In planning rocks and rock formations it is quite useless to draw a plan; the best that can be done to achieve good results is to build a little model out of coke, coal or pebbles, and after having marked the areas where the action takes place, have these areas built of tubular scaffolding and timber. The rest is built of mesh wire on a framework of tubular scaffolding, after which you have to leave it to the ingenuity of the plaster department.

Doors that have to be broken in, furniture that has to be smashed and things of seemingly great weight that have to be lifted are made from balsa wood. All wooden surfaces have to be stopped and painted in a very few hours with quick-drying spirit enamels or distempers. This therefore calls for dry wood with few knots, smooth grain and no chance shrinkage under the hot arcs. These are just a few tricks one must be conversant with. There are hundreds.

There are as many facets to the art field in the motion picture as there are opportunities for the skilled, earnest beginner. We have touched on a few in this limited space. In my book, "Designing for Films" (Studio Publications, \$5.00) I have endeavored to cover that additional information which will assist the aspirant in furthering his entree to this fascinating career. Truly, no one field offers so variegated a choice to the art technician as does that of the Motion Picture Industry. ●

GOING AROUND *in* art CIRCLES

A DEPARTMENT OF NEWS AND EXHIBITIONS FROM THE ART CAPITOL OF AMERICA

CONDUCTED BY FLORENCE LEWISON

EUROPEAN ART IS SKIDDING DOWNHILL

RECENT European art exhibitions, compared with American work seen in galleries during the past months, indicate that the mantle of inspired creativity has slipped from that continent's worn and weary shoulders, and is now neatly draped around our own esthetes. The dynamism of modern French art (which so greatly contributed to all the world's artistic progress) has exhausted itself. The proof is to be seen in the obvious repetition of ideas and techniques of the past half century, which are carbon-copied in these current exhibitions abroad.

The best in contemporary French, German, and Italian art, it appears, has been scraped from the very bottom of the barrel, not only by their native sons, but by many of their American brothers as well. Some artists here will be desperate and unwilling to accept this fact. They have felt secure only when imitating their European predecessors. But those who genuinely probe and work towards sincere and greater progress will not despair. Contradictory though it may sound, a glance back into history can prove most reassuring. A celebrated artist once told this critic: "Whenever confusion or doubt settles upon me, I head straight for the museum—best stabilizer I know of."

Go to your museum. You will soon realize that the old masters were sincere practitioners of their craft in their own time. As long as an artist follows the dictates of his own personality and continues to search,

he'll survive any esthetic lull. To merely ponder the direction art should take requires the discarding of certain prejudices. Now that American artists have conceded to elevate the applied arts to their rightful place alongside the fine arts, we've yet to relegate painting and sculpture to the scope of everyday living.

But, no better examples exist to prove how proper and successful this 'wedding' can be, than the increasing use of fine art in the commercial world. The practical potential of creative art is limitless. Without wishing to be in the least prophetic (who would dare, today!) we believe art is due for its long-delayed freshening of viewpoint.

FABRICS BY PAINTERS & SCULPTORS

Fine art techniques are mated with utility in the current exhibition at **Perspectives Gallery**. The exhibit is somewhat uneven, but there are enough fine examples to merit forgetting the usual highbrow distinction between 'fine' & 'applied' art. The titles given to these materials are very descriptive of their character ("Pianissimo," "Dunes," "Hieroglyphics," "Crosstown," etc.) and I can think of quite a few artists whose work would look just as good by the yard as within a frame.

COLORFUL CERAMICS AT AMERICA HOUSE

In the galleries of America House on East 52nd Street, **The American Craftsmen's Council** presents forty-odd new ceramics by Gladys Lloyd Robinson, wife of the well-known art collector and film actor, Edward G. Here is a lively collection of platters, bowls, and special pieces such as lanterns, carousel, stoves, flower pots. In all, a design has been incorporated based on the motifs of fish, dragon flies, flowers, animals, birds and the human figure. Mrs. Robinson previously displayed her talents as a painter. In her newest medium, she displays the same excellent feeling for rich color, which she applies in broad, loose strokes. The result: a basic quality of gay folk art. The work on exhibition was executed in collaboration with the well known ceramists, the Harold Stewarts.

ART FOR APPETITES

Several New York restaurants are venturing to put on art exhibitions for their patrons' contemplation while studying the menu. The idea has caught on. The number of restaurant shows is increasing all over Manhattan. One of New York's exclusive dining spots, **THE COLONY** has a special arrangement with Mildred 'Tommy' Atkins whose portraits of celebrities and flower paintings grace the restaurant's walls. All are for sale and business has proven brisk. Interested diners purchase the work hung, or commission the artist to do a portrait. Just one more indication that fine art can win wider audiences if sensibly applied.

DESIGN FOR MODERN LIVING

"Ten conferences on the value and application of contemporary art to daily living" according to an announcement just received from the **ARCHITECTURAL LEAGUE** of N. Y., 115 East 40th St., will be held every Wednesday evening, from Oct. 11th, to Dec. 13th. Open to the general public (admission to the series is \$15 plus \$3 Fed. tax) the subjects discussed include: "Can the Arts Work Together?" "Must Our Arts Be Sterile?", "Is Furniture Functional or Decorative?" "The Architect and Industrial Designer," etc. Professionals in each field do the honors.



The paintings of Mildred "Tommy" Atkins set a new trend for exhibitors at the Colony, popular New York restaurant. Here, Miss Atkins discusses her work with Florence Lewison, editor of "Art Circles."

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BOOK REVIEW SECTION

AN HONEST CRITIQUE OF SELECTED ART BOOKS
RECOMMENDED BY

Design's Book Editor

ALL BOOKS LISTED MAY BE ORDERED THROUGH "DESIGN."

Send check, with title of book and publisher, to:
"Book Editor," DESIGN Magazine, 337 South High
St., Columbus, Ohio. Always include date of review.

VESALIUS:

World Publishers

Saunders & O'Malley

\$10.00

A complete documentary on the illustrations of the world's foremost medical historian-artists. Andreas Vesalius is a name which has been in respected medical anatomy circles since the 16th Century, ranked in the same breath as Harvey and Hippocrates. Medical students, doctors, serious artists and illustrators will treasure this book, which is large size (250 pages) in both dimension and scope.

AMERICAN GLASS:

Katherine McClinton

The American Arts Library offers a simplified introduction to the glasscraft of this country. Coverage: Wistarberg-South Jersey glass, Stiegel, Cut, pressed and engraved methods, flasks and blown glass. Many full color plates and several in black and white. 64 pages. Economy edition.

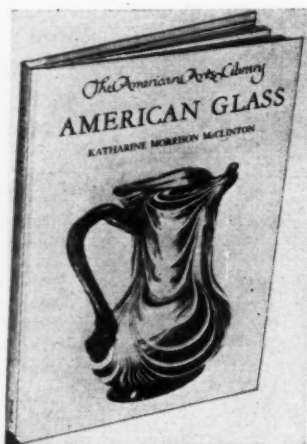
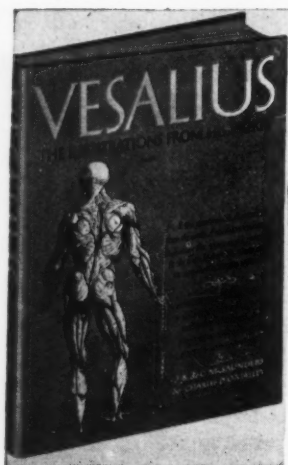
DESIGNING FOR FILMS

Studio Publications

Edward Carrick

\$5.00

Behind the scenes with a modern motion picture studio. How sets are constructed, models made, rough sketching



procedures, etc. Certainly the most comprehensive coverage ever put in book form on the cinema as seen from backstage.

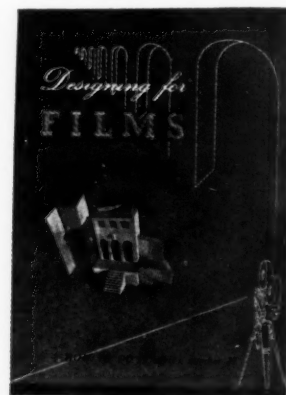
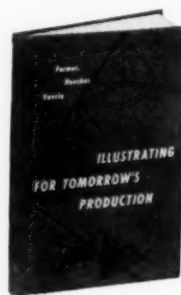
Many step-by-step illustrations, some in full color. In addition to being the sole text available for those planning a designing career in this major industry, it also serves as a complete history of the art side of movies from earliest beginnings. 127 pages.

ILLUSTRATING FOR TOMORROW'S PRODUCTION

MacMillan Pub.

\$5.00

A technical treatise on mechanical drawing for industrial use. How to draw machinery in perspective, layouts for reproduction purposes, aircraft illustration and the step-by-step procedures for mounting and creating representations to show the prospective customer. Well illustrated in two colors. 201 pages. ●



indian PAINTING:

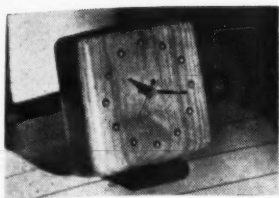
(Continued from page 20)

monies, calendar counts, animal hunts, personal exploits and war parties. The illustration heading this article is one of the finest works of this kind. It shows four members of a war party fitted out in full regalia. Painting was done with sharpened bone "brushes". Earlier, the buffalo supplied most of the hide, with elk and deer providing the rest. In later times, however, the hides of horses and domestic cattle were used for the robes and clothing, while canvas replaced hide as a material for tepees.

GREAT LAKES PAINTING: Very little painting is practiced in this area other than flat, brown silhouettes of animals or flowers on birchbark. Very occasionally deer hide or buffalo hide robes are decorated with transparent watercolors in a style which resembles the Plains Indian decorated robes. . . usually a single Indian rider is depicted.

NORTHEAST PAINTING (New England and Southeast Canada): Painting among the Iroquois and Seneca Indians is largely confined to decorating masks and to painting animal and floral silhouettes on birchbark. Farther to the north, the Naskapi Indians decorate their clothing with linear and geometric patterns.

At the present time Indian painting is changing. This is largely due to the use of commercial art materials and to the diffusion of American-European art forms and photography. The only area in which modern Indian painting differs from the art of the average paleface salon artist appears to be the Southwest where, in both subject matter and design, the Indian retains something of his own, even when using standard materials and techniques. ●



is your career INDUSTRIAL DESIGN?

Article By

GILBERT ROHDE

INDUSTRIAL DESIGN has become a glamorous name. Stripped of hocus-pocus, it is really a very simple matter. It is design brought up to date, in terms of a mass production economy instead of a hand craft economy.

Men known as designers have always worked in industry, but originally, their work was that of draftsmen; the salesmen did the designing. In its new status as an element of economic importance to industry, design offers opportunities to men possessed of higher abilities.

The design of useful objects for machine production is not essentially different from design of objects for hand production. Certain common abilities are required by both types of designers. The formula calls for approximately equal parts of creative art sense, manipulative ability, awareness of human needs, and some ingenuity in filling them. The designer for industry is commonly supposed to possess another sense that the craftsman had no need for — a grasp of "sales appeal".

The Industrial Designer need not be a Michaelangelo. Only a modicum of art and engineering abilities is required. It is the combination that is important.

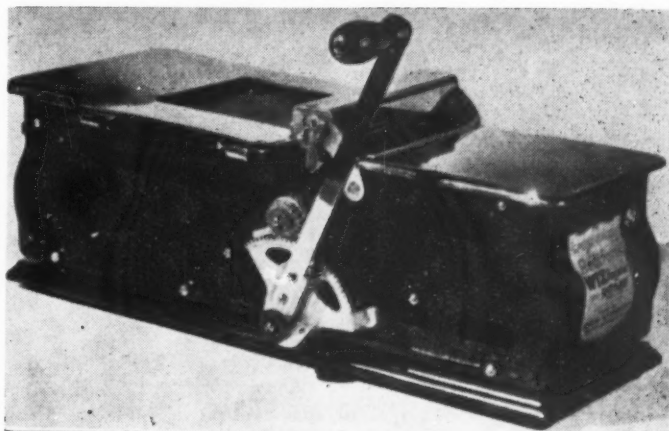
The fever of excitement that surrounds "industrial design" is resulting in some hysterical efforts to set up schools of industrial design at every cross-roads and causing every commercial art school to label something in their booklet "industrial design," a dissipation of energy that threatens to delay the establishment of adequate schools.

What is the proper basis of the work in a school's Design Laboratory? The purpose should be to turn out designers—not furniture designers or jewelry or automobile designers, but simply all-purpose designers. Certainly some students will later specialize on one thing and some on another, but up to a certain point everything is considered basically the same. Every student must take fine arts in two dimensional and three dimensional media. Every student must take some machine shop work. For those whose strength lies in the more mechanical fields of design, the shop is there to make rough trial-and-error scale models, and so you may experiment with new forms and materials in three dimensions. Shop instruction, in contrast to that in established schools, should be given from the point of view of mass production and work done as nearly as possible as if it were quantity production. No effort should be made to turn out skilled artisans. The point is to understand by usage what the machine can and cannot do.

Instruction in elementary physics and mechanics, drafting and rendering is necessary as well as lectures in social science, emphasizing the counter influences of design and economics. The textile students must weave, print, and dye samples of each cloth they design, on full-sized looms or in a commercially equipped printing studio. Lastly, some notion of merchandising is essential.

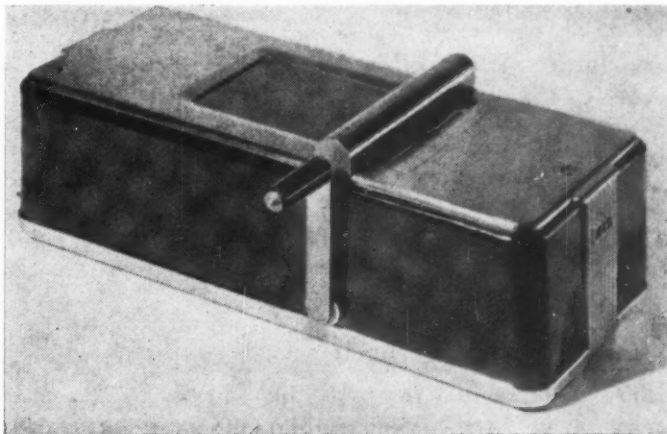
One of the weaknesses of design instruction as generally practiced, is that the teachers are teachers only, and are too remote from the channels into which this design talent must flow. It is essential that instructors have had some experience in industrial design and continue this work after they become instructors.

Clock cases into which works cannot be inserted should not pass into the model stage; ash trays that tip too easily, or boxes with joints that can be made only by sleight of hand, never get off the drawing board. If a tube is required for a part, a size just one-sixteenth off a commercially available size is not specified. Beautiful designs that require that glass be threaded or plastic spun should die in embryo. Textiles that cannot be woven or for which printing blocks cannot be made, should never get out on paper. Take these factors into consideration, and generous amounts of experimentation, and, if you can produce functional, stimulating results, Industrial Design may be the field for you. ●



Two designs of a Sales Slip Register. The ancient vintage machine is disturbing to the eyes as well as more tiring to the constant operator. Teague's design is of chrome with compact bakelite handle.

DESIGNED BY WALTER DORWIN TEAGUE



it's never too early for CHRISTMAS:

(Continued from page 19)

seen through many materials, such as silk, rayon, light cotton, etc.

(3) On opaque fabrics, work freely, or follow a light pencil line. Try your own stencils for perfect repetition and explore designing with string and cut paper.

WOOD CRAFTS: Sand and carefully dust unfinished wood. Give the surface a thin coat of shellac, flat paint or enamel. Trace your unit or work directly.

Suggestions: furniture, lamps, boxes, book-ends, bowls, frames, candlesticks, games, toys, costume jewelry, brushes, beach clogs, hangers, buttons, shoe trees.



Cotton dolls stuffed with scraps of foam rubber or bleached nylon stockings are washable. Odd scraps of silk make collars, scarfs or children's tams. Make ruled line designs in Amazart to simulate plaids and checks.

METAL CRAFTS: Choose undecorated articles or make your own from discarded or inexpensive metals. Remove any wax or grease from the surface. Rusty metal should be sanded and painted before it is decorated.

Motif suggestions: wastebaskets, trays, toys, canister sets, frames, desk accessories, ornaments, lunch boxes, compacts, pill boxes, sewing kits, garden tools, dustpans.

SOURCES FOR INSPIRATION: Look about you, to nature itself, or visit your local museums. Other excellent ideas stem from the illustrations and ads in magazines.

Be inventive. Experiment on other smooth surfaces like glass, strip papier mache, synthetic fabrics and leathers, shellacked plaster of paris, metallic papers. Feel free to combine materials.

This Christmas—make your own gifts. It is in keeping with the spirit of the season to show thoughtfulness rather than an attitude of "here's something I grabbed at the store for you." ●

Formula fact & fable

©MCML

By JOHN J. NEWMAN

Mr. Newman is one of the country's outstanding authorities on painting techniques and art materials. Readers are invited to present their problems to this column. Write: John J. Newman, 333 W. 26th St., N. Y. 1, N. Y.

Miss E. S. of Solvay, N. Y. asks:
WHAT CAN I USE TO PAINT PLASTER OF PARIS STATUES?

● Casein or oil colors. In as much as casein dries very quickly and is easy to handle, it might be more useful to you in your work.

Miss S. J. P. of Richmond, Va.:
IS IT NECESSARY TO ADD A BINDER TO VERY DILUTED WATER COLOR WASHES?

● Well formulated water colors are made to do just this without the need of additional binders.

Mr. A. L. W. from Philadelphia, Penna. asks:
CAN CASEIN COLOR BE MIXED TOGETHER WITH OIL COLOR?

● Although it can be done it is not advisable. If casein and oil colors are to be used on the same painting, it is best to paint first with the casein, varnish the casein underpainting with a casein varnish, and then overpaint or glaze with the oils. Since Genuine casein colors dry quickly on the painting surface and the varnish likewise, this method of painting shouldn't cause any inconvenience and is the best way of working in this technique.

Mr. G. L. of Auburn, N. Y. asks:
WHAT IS A GLAZE? HOW IS IT DONE? AND WHY?

● A glaze is a layer of transparent oil color, usually darker in tone or hue than the under painting over which it is applied. The colors used are those that are naturally transparent, ie: Alizarian crimson, burnt & raw siennas, red, blue and violet ultramarines thalo blue and green, viridian, green earth, Prussian blue, transparent yellow (aureolin) & ivory black. The other colors can be rendered sufficiently transparent by the addition of painting medium used for glazing; this medium should be made of stand oil or sun thickened oil with a good varnish plus some linseed oil & turpentine. The M. Grumbacher copal painting medium is a good glazing medium with a certain amount of viscosity. The surface to be glazed should be dry enough to allow a rubbing over with the medium; this prevents trickling or crawling of the subsequent glaze, which is applied with either a brush or any part of the hand. The reason painters glaze is to give their paintings added depth and richness. Where genuine casein colors are used for underpainting, the aforesaid painting should be varnished first—with a casein varnish only. Then the same procedure is followed as in an oil painting.

Mr. B. P. of Norwich, Conn.:
DO YOU RECOMMEND THE USE OF INDUSTRIAL PAINTS FOR ARTIST'S PURPOSES?

● No. Industrial paints are made specifically for the purpose stated on the containers in which they come. ●

recommended by *Design*

The books shown below represent the cream of the current releases, and have been approved by Design's Editorial Board for value and dependable information. You may obtain any title by forwarding your check to "Book Service Department," Design Magazine, 337 S. High St., Columbus 15, Ohio.



SYMBOLS, SIGNS & SIGNETS:

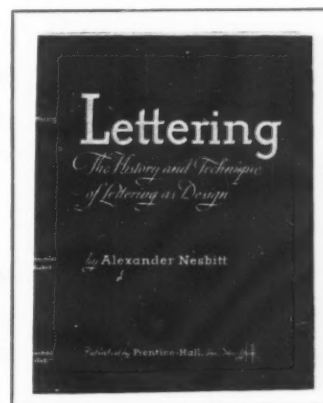
Ernst Lehner

1350 illustrations covering all phases of heraldry, astrologic symbols, crests, etc. since prehistoric times. Everything from the caveman to the cattle brand. 221 pages. Price: \$8.50.

LETTERING:

Alexander Nesbitt

History and origins of alphabets, lettering styles and type faces. Invaluable for commercial artist, layout specialist and advertising copy man. Includes complete course in poster design and lettering methods. Price: \$6.00.



HISTORIC FURNISHING:

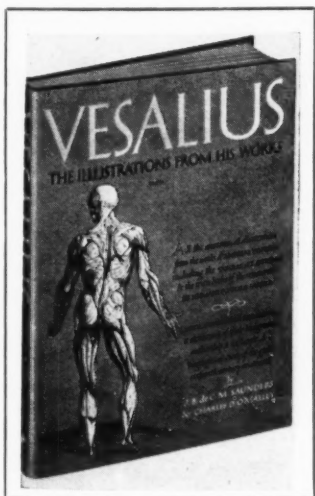
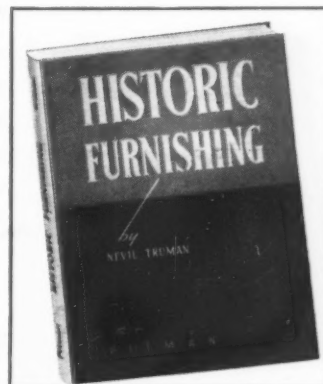
Nevil Truman

The three hundred drawings in this book form a base about which every phase of historic furniture design is covered. Period furnishings from the 1400's thru the mid-19th Century are presented. Included (only a partial list) are facts and illustrations on the Gothic, Tudor, Elizabethan, Restoration, Rococo, Empire, Regency, and American. The reader will learn to recognize Hepplewhite, Chippendale, Duncan Phyfe, Sheraton and the scores of other American styles. 201 pages. Price: \$4.75.

DESIGNING FOR FILMS:

Edward Carrick

The sole text book available for those planning a commercial art and set design career in the films. Behind the scenes information on set construction, props, sketches, apprenticing, preparing for jobs, etc. Price: \$5.00.



VESALIUS:

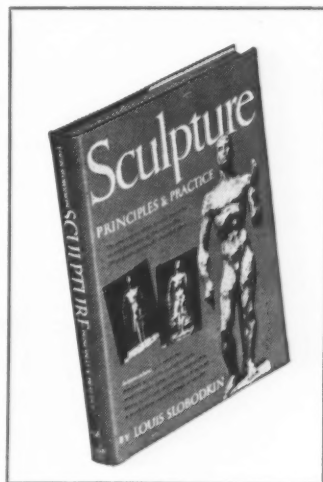
Saunders & O'Malley

A complete collection of the work of history's foremost medical artist. Many full sized illustrations of Andreas Vesalius' anatomical drawings and historic illustrations. A treasure for the serious collector, medical student and illustrator. 250 large-sized pages. Price: \$10.00.

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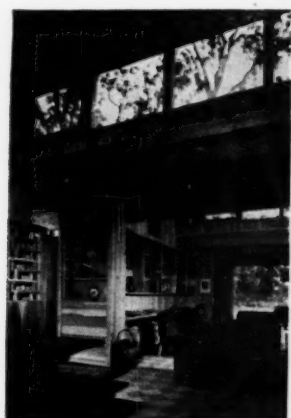
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